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"ABBA HERE AND NOW, NO FAKE"

In 1980, that was the succinct manner in which director and producer Urban Lasson summed up his vision for the television film ABBA In Concert. At the time he had just completed the film, which, as the title implies, was a depiction of ABBA on stage during their most recent tour. By "no fake", Lasson added, he simply meant that there were no playback performances. For although a few notes here and there may have been polished and enhanced in the studio afterwards, ABBA In Concert was an essentially raw document of ABBA in live performance. Here and now, indeed.

The origin of the film was, of course, that ABBA were going on a concert tour of North America and Europe, starting in September 1979. Touring was not something ABBA did very often in their career, preferring to devote their time to perfecting their musical craft: writing really strong songs and then recording them in the best possible way. Compared to their top-level competition on the international rock music scene at the time, ABBA's resistance towards the tour circuit was slightly unusual. Most other acts saw touring as a necessary "duty": when an album was released you promoted it by going on an extensive tour, and that was that.

ABBA worked it otherwise. Although their combined time spent on concert tours outside Sweden up until this time amounted to little over a month in total, in most places this seemed to make very little difference in terms of their success. Their film clips (or videos, as we call them today), their personal appearances on various television shows, plus interviews in all kinds of media, seemed to be enough to draw attention to the fact that ABBA had a new record out, sending yet another catchy tune soaring up the charts. However, there was one important territory where things had turned out a bit differently for ABBA so far: the United States of America.

The group and their manager, Stig Anderson, had initially hoped to crack that market with their usual mix of promo clips and television performances. And certainly, the American public was quite aware of ABBA's existence. They had scored a number of hit singles, with the chart topping smash 'Dancing Queen' as their crowning achievement. Album sales, however, had remained a little slower for the group; although they had enjoyed two platinum albums so far, most of ABBA's LPs seldom stayed very long in the Top 20.

By 1979, two years had elapsed since ABBA's triumphant tour of Europe and Australia – itself vividly captured on celluloid in Lasse Hallström's feature film ABBA – The Movie – and it was high time to embark on a new concert tour. As usual, ABBA planned this venture in close collaboration with their trusted promoter and tour producer, Thomas Johansson of EMA Telstar. "We decided quite early on that we were going to tour again," he recalls, "and then we determined that we would play arenas in Europe and North America." The outing was continually postponed, as work on ABBA's album took much longer than expected.

But finally, in April 1979, Voulez-Vous – their sixth LP – reached record shops and the group could begin preparing for a concert tour the following autumn.

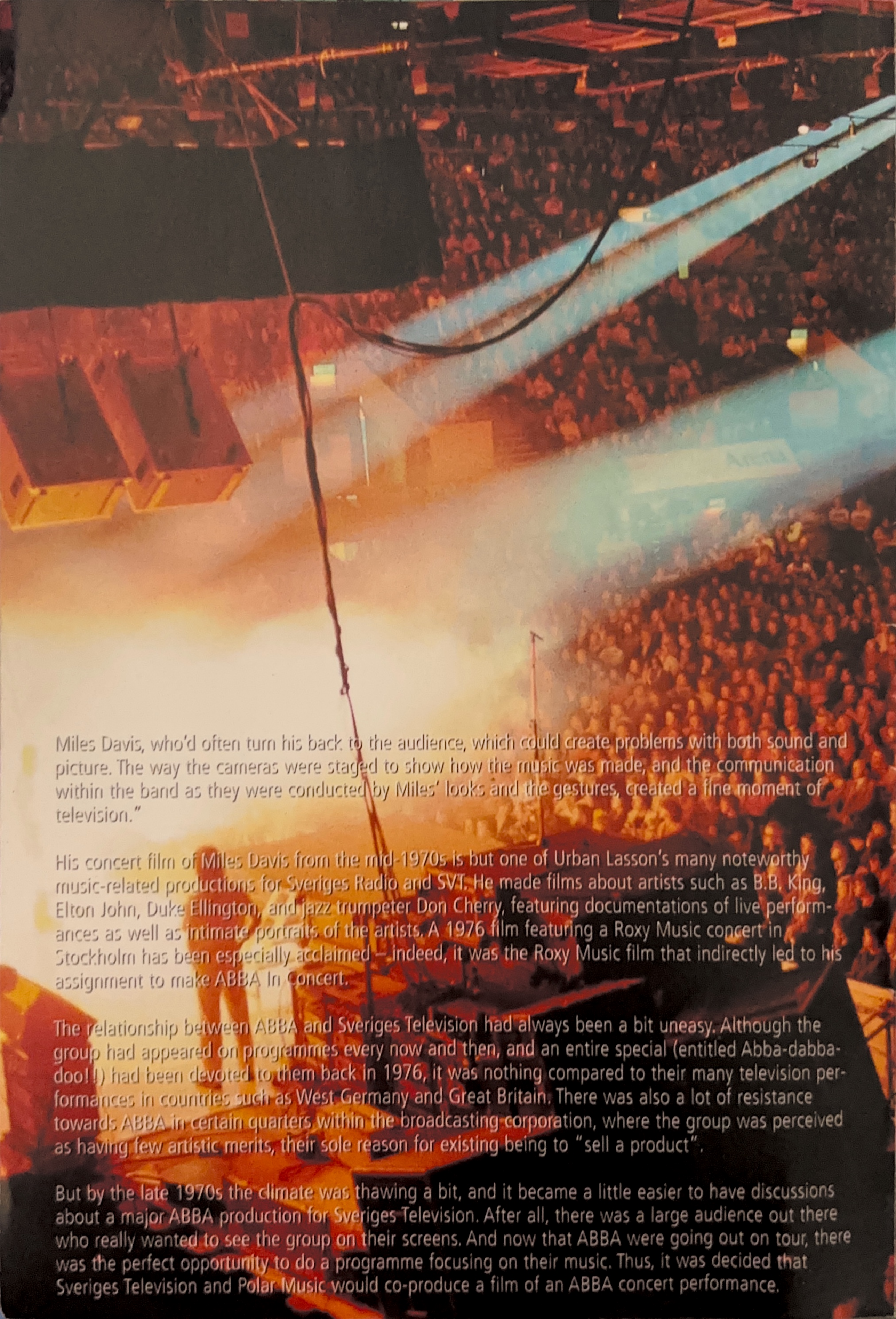
The North American trek was scheduled to start in Canada. By way of contrast to their fortunes in the United States, in Canada ABBA had been embraced quite convincingly, achieving several Top Ten singles and albums. There was an eager audience waiting for the band, snapping up concert tickets in a flash. The US tour had to be planned more carefully, so that ABBA played in parts of the country where they had enjoyed strong record sales, the logic being that the record-buyers would be eager to see the band in concert. According to Thomas Johansson, for the most part it worked out as planned. In New York, for instance, ABBA were booked to play Radio City Music Hall, but the demand for tickets was so high that they could easily have sold out Madison Square Garden, a much bigger venue. However, for certain shows the figures were somewhat less impressive. "We couldn't figure it out then and I will never be able to figure out why we didn't sell out Minneapolis/St. Paul. It was the Swedish settlement area and we had sold a lot of records there."

The slight uncertainties of ABBA's reception in America created some apprehension on part of the group, who began rehearsals a full four months before the tour started. "We tour so infrequently that we need to have a little warm-up", said Benny. "Especially since we're going to the United States, where we've never been before … We need a little extra self-confidence as a stage act." After two surprise concerts in Sweden during the early stages of rehearsals – held at small clubs, just to try out the backing band – ABBA and their musicians were finally confident enough to embark on their tour of North America. On September 13, the first show of the tour took place in Edmonton, Alberta, Canada. After one more concert in Canada, the group arrived in Seattle for their very first show in the United States. And this was also where the filming for ABBA In Concert started.

The man behind the film was producer and director Urban Lasson, who was employed at Sveriges Television ("Swedish Television", SVT). SVT is the Swedish equivalent of Great Britain's BBC, and, through its two channels, was the only company broadcasting television programmes in Sweden at the time. With his rich and varied background in music and film, Lasson was eminently suitable for being in charge of the ABBA concert film. As a young student in the south of Sweden in the early 1960s, he ran his own record label, issuing records by local jazz bands. Meanwhile, he was also working as a sound engineer at a pirate radio station. Eventually, Lasson got into rock and pop music, setting up yet another record label, this one named Viking Records. Among his more interesting signings was a band called The Namelosers, whom he also managed and produced. Today the band has an international cult reputation as one of the finest exponents of Swedish garage rock in the 1960s.

Parallel with these adventures in music there was an interest in film, and Urban Lasson bought a 16 mm camera, adding "budding filmmaker" to his rapidly expanding CV. Throughout the 1960s he had his fingers in a multitude of pies within the area of art, theatre, film and music, all in the university town of Lund where he subsequently graduated with degrees in Arts and Political Science. At the end of the decade, Lasson's interest in the film medium landed him a job as a television producer at Sveriges Radio ("Swedish Radio"; at the time, radio and television broadcasting were both part of the same organisation). He began making films on a variety of subjects, primarily within the world of culture.

With his strong interest in music, it was fairly natural that programmes focusing on musicians transpired as one of Lasson's particular fortes. The various musical genres and performance contexts he had to deal with – not to mention the shifting artistic temperaments – constituted challenges that made him grow as a filmmaker. "I had the opportunity to work with all kinds of music, which gave me a lot of useful experience in working with different techniques. I was also prepared for situations with someone like



Miles Davis, who'd often turn his back to the audience, which could create problems with both sound and picture. The way the cameras were staged to show how the music was made, and the communication within the band as they were conducted by Miles' looks and the gestures, created a fine moment of television."

His concert film of Miles Davis from the mid-1970s is but one of Urban Lasson's many noteworthy music-related productions for Sveriges Radio and SVT. He made films about artists such as B.B. King, Elton John, Duke Ellington, and jazz trumpeter Don Cherry, featuring documentations of live performances as well as intimate portraits of the artists. A 1976 film featuring a Roxy Music concert in Stockholm has been especially acclaimed – indeed, it was the Roxy Music film that indirectly led to his assignment to make ABBA In Concert.

The relationship between ABBA and Sveriges Television had always been a bit uneasy. Although the group had appeared on programmes every now and then, and an entire special (entitled Abba-dabba-doo!!) had been devoted to them back in 1976, it was nothing compared to their many television performances in countries such as West Germany and Great Britain. There was also a lot of resistance towards ABBA in certain quarters within the broadcasting corporation, where the group was perceived as having few artistic merits, their sole reason for existing being to "sell a product".

But by the late 1970s the climate was thawing a bit, and it became a little easier to have discussions about a major ABBA production for Sveriges Television. After all, there was a large audience out there who really wanted to see the group on their screens. And now that ABBA were going out on tour, there was the perfect opportunity to do a programme focusing on their music. Thus, it was decided that Sveriges Television and Polar Music would co-produce a film of an ABBA concert performance.

This is where Urban Lasson enters the picture. "I was the one who suggested that ABBA should collaborate with SVT on a concert film and that they should work with Urban", recalls Thomas Johansson. "That film he did on Roxy Music was damned good. Urban was really great at doing films of live performances."

Once the decision had been made that the programme should be made, and who was going to be in charge of the production, Urban Lasson and his team began preparatory work. "We were trying out different types of film stock at a night club in Stockholm, to ensure that we got the sharpness and almost video-like clarity we required," remembers Lasson. "I had been investigating the possibility to do it on video instead of film. We were in touch with British companies that were pretty advanced, but they still hadn't figured out the technical aspects of post-production editing on video. That technique was just around the corner."

ABBA themselves weren't exactly twiddling their thumbs either, as Thomas Johansson recalls. "Benny and Frida in particular were heavily involved in the pre-production of this film. We had a lot of meetings at their home, deciding how to approach the project and so on. All of us – the four ABBA members, myself, Urban Lasson and SVT – put in a lot of hard work to ensure that it turned out well." ABBA's commitment to the project included opening the doors to the tour rehearsals on a couple of hot August afternoons, allowing Lasson to capture their performance on video. "We needed to find out if there were any new songs in the show, or if the familiar songs differed from the recorded versions. In other words: 'What happens in the music and in their show?'"

A month later, North American audiences were beginning to find out for themselves what was happening in ABBA's stage show. On September 17, 1979, as ABBA arrived in Seattle for their third concert on the tour – and their first in the United States – the film team joined the entourage to start shooting the

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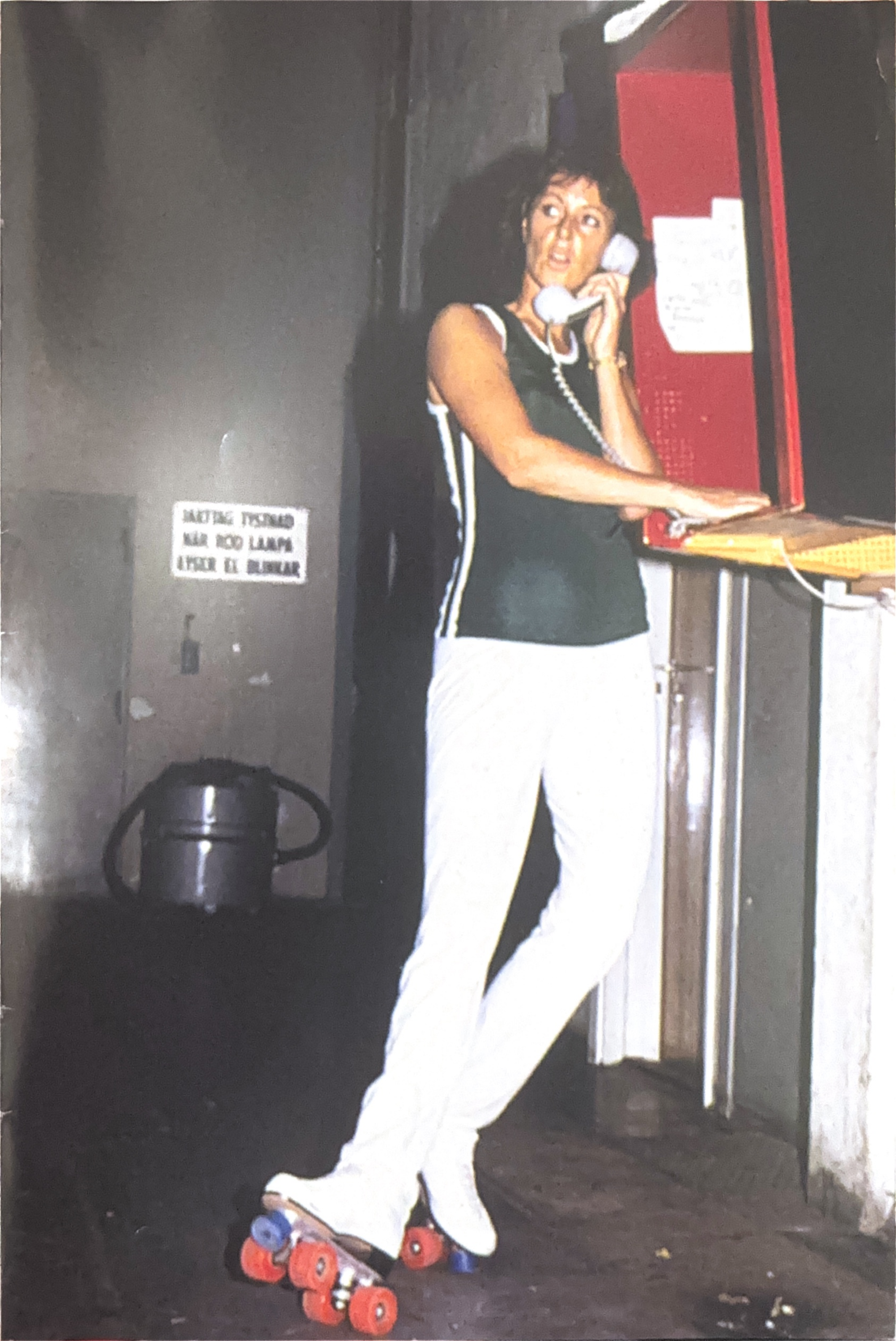
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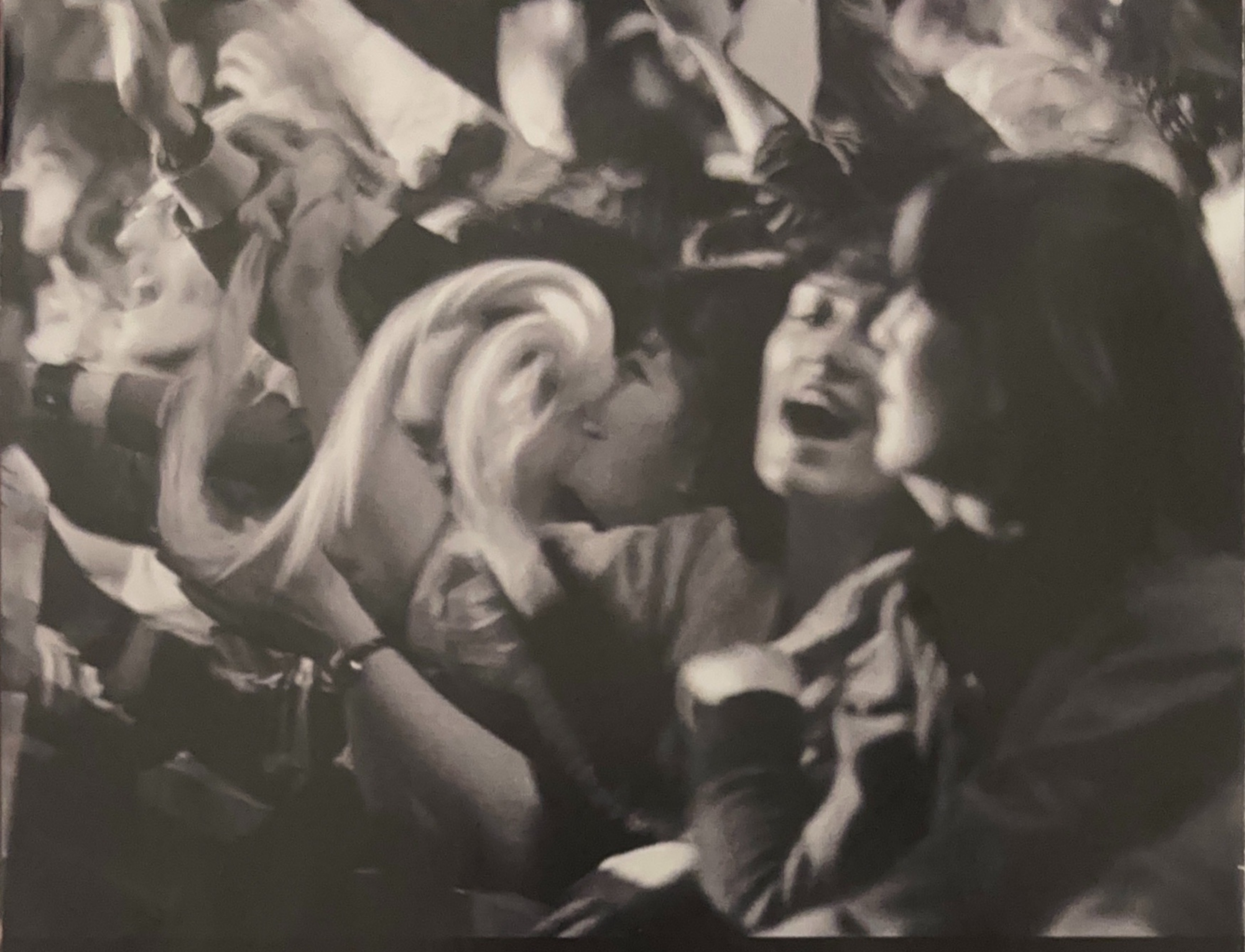
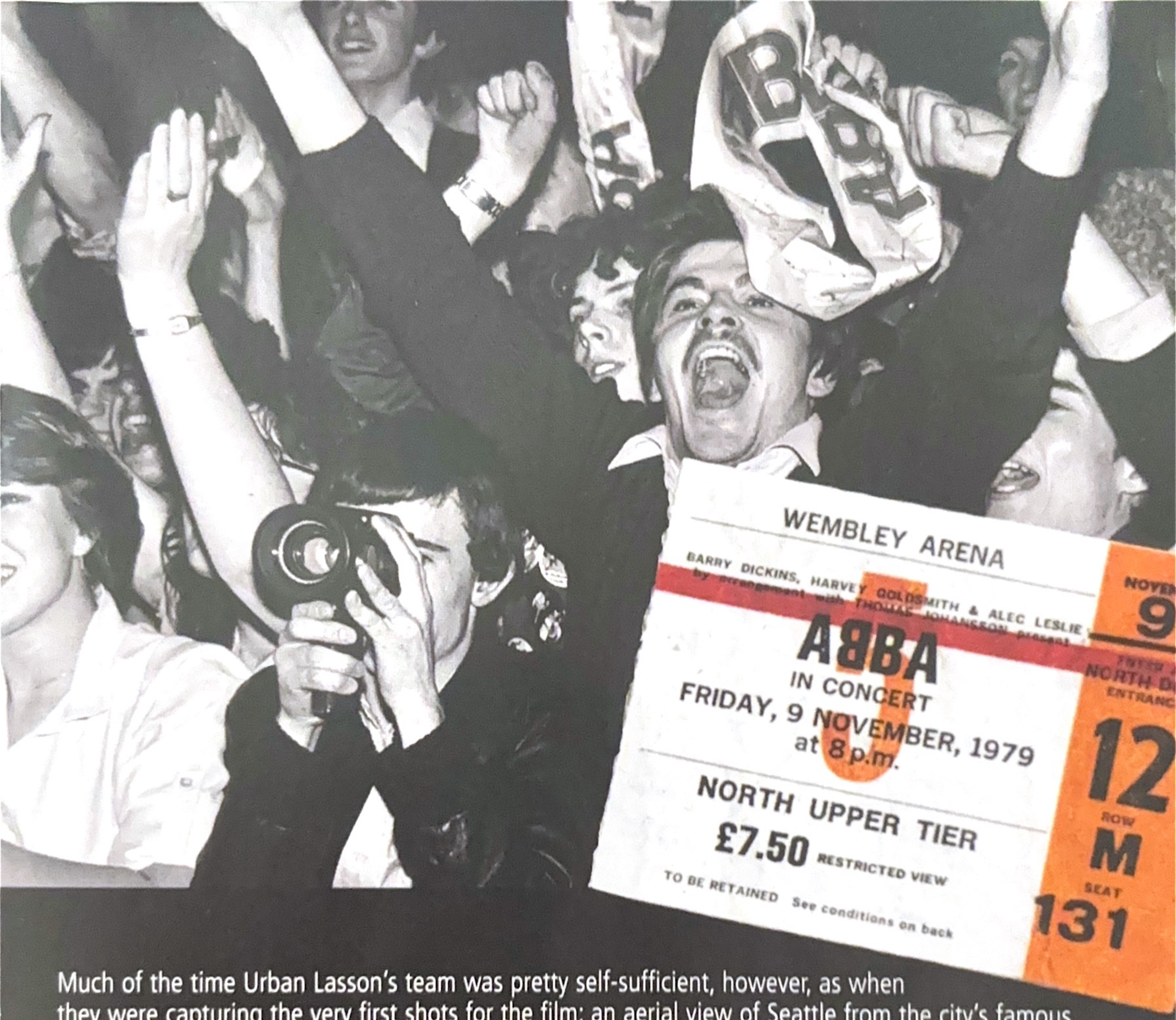


American part of the programme. Only one film photographer, American Jack Churchill, plus assistant Björn Blixt, accompanied Urban Lasson to the United States. Churchill had been the main cinematographer on ABBA – The Movie and was hired to work on the present project at the specific request of the ABBA team.

The material filmed during the US tour was always planned to be featured in a collage style introduction of images and impressions from ABBA's meeting with the great continent. As Lasson explains, although the concerts at Wembley Arena alone would have justified making the film, ABBA agreed to extend the concept. "I was interested in making use of the fact that they were visiting the USA, because if you go there you inevitably have to relate to so-called Americana. I wanted to feature the different places ABBA went to, showing something that related to touring those cities, and combining the visuals with soundscaping. This wasn't always so easily accomplished, with the limited time and small team we had."

Aside from showing ABBA's meeting with the United States, the director also felt that the collage should depict the preparations before the concert and convey a sense of life on the road, a sense of movement. This meant a great deal of planning on his part in ensuring that he got certain specific scenes and sounds that he wanted. "My requirements had to be entered into their tour schedule. And if you wanted access to them in various places it couldn't be a matter of stealing a moment here and there, we had to make sure that there was enough time to create a relaxed situation." As anybody who's ever been on the road will testify, the pressure of touring can be hard enough without a film team tagging along. "There are always practical problems when you're trying to make a film of a concert tour," confirms Thomas Johansson. "In this case, we had a television crew that had to be around, doing their stuff, needing to get in here and there."



Much of the time Urban Lasson's team was pretty self-sufficient, however, as when they were capturing the very first shots for the film: an aerial view of Seattle from the city's famous Space Needle tower. But many sequences required much more involvement from the group, most of them being completely pre-arranged by Lasson. One of the more memorable events was captured at New York's Waldorf-Astoria Hotel and featured the group decorating a cake shaped like a map of the United States, marking the tour stops with cocktail cherries. "I thought, 'Let's make a big cake which could help us describe the geography of touring, and the sense of expectation that goes with it, making it pleasurable in some way'. Then I combined that with sounds that indicated the movement from one place to another: the sound of a squealing train, blending into Frida's delighted scream as John Spalding [long-time business associate of Stig Anderson and financial controller on the tour] has his face shoved into the cake."

Another scene requested by Lasson showed the group having breakfast at a coffee shop in New York. Here, the director sought to complete the sense of a daily rhythm, but also wanted to show the whole group together, trying to find out how they interacted at that point in time, setting it all in a typically American breakfast situation. "The breakfast scene is preceded by the song 'Eagle', which is all about flying, and naturally we see the group and their entourage in the plane, while below you have the trucks with all the equipment driving across the country. Rather than just showing the trucks driving by, you have this helicopter shot that exposes the enormity of it all, the wide open spaces of America, and then this shot turns sideways, showing the truck driving off towards all the possibilities. This is followed by hotel doors being locked, taps being turned off, and so on. Then it's morning, we are at the coffee shop, and everything starts all over again. So it all adds up to this sense of transfer, and certain key events surrounding life on the road, specifically in the USA."

In addition to poor John Spalding's unfortunate encounter with the cake, many other key people who worked with ABBA can be glimpsed in the opening segment. Standing to the right in the picture during the cake incident is Thomas Johansson. In the sequence where Benny is talking about the touring life, saying, "We have good guys working with us – and girls," there are shots of Stig Anderson, Polar Music Vice President Görel Johnsen and tour manager Bosse Norling.

The organic flow of the introductory collage is concluded at Wembley Arena, where Lasson transports the viewer via the sound of a car in the USA, blending into a jet engine and then ending in the hum of a blow-dryer, as Benny has his hair done backstage before the show. "We wanted it to be a vivid document," the director points out, "with the introduction outlining the US tour and the fantastic thing about the group approaching the USA, and also showing different people in different places and their excitement about seeing ABBA. So the US collage and the concert should be regarded as one entity. It's not two separate sections, the flow is meant to be there all through the film."

This philosophy is emphasized by the fact that songs from the Wembley Arena concert have been interspersed throughout the introduction – indeed, the film starts with a London performance of 'Waterloo'. On the same token, a few sequences from the US are used as illustrations in the concert part of the film, such as the night-time scenes from Las Vegas during the 'Summer Night City' instrumental intro, or the roller-skating scenes on the streets of New York as ABBA are performing 'Knowing Me, Knowing You'. Incidentally, this sequence features a brief cameo by Urban Lasson himself; he is the man with his back to the camera, talking to a girl.

The prominent feature of roller-skates in ABBA In Concert – another such scene in the introductory collage was shot in Venice Beach, California; yet another features juggling lighting operator Patrick Woodroffe – is explained by the time-frame in which the film was made. In 1979, the western world was at the height of disco culture, which brought with it a big boom for "roller-skates, roller-skates!" as Chic sang in their disco classic 'Good Times', a then-recent US number one. "It was the kind of scenes I needed, it

was the times," notes Urban Lasson. Indeed, disco itself put its mark on ABBA's musical output in 1979: many of the tracks on the Voulez-Vous album, and certainly the single, 'Gimme! Gimme! Gimme! (A Man After Midnight)', released in conjunction with the tour.

In October, ABBA began the European part of their trek. On the whole, the shows in Europe constituted a more obviously triumphant experience than the North American tour, and perhaps none more so than the concluding concerts in Great Britain and Ireland. Even if they had not been filmed, ABBA's shows at London's Wembley Arena in 1979 must certainly rank as one of the most astounding examples of their popularity: between November 5 and 10, the group performed six sell-out concerts before an audience total of 45,000 people. At the time, few other artists would even have been close to selling out Wembley six nights in a row. "Today there are quite a few who could do it, but not back then," confirms Thomas Johansson. "These days, pop music has an audience potential of four generations, but in the 1970s it was still only a matter of one and a half generations." While other bands may have a more illustrious touring history – with innumerable accounts of sex, drugs and general bad behaviour – it seemed ABBA were content simply with being a quietly massive touring act, out-performing many of their more notorious colleagues.

So, what did the four Swedes offer audiences who attended their concerts that autumn? Visually, the show was largely the creation of Rune Söderqvist, ABBA's album sleeve designer. He had also been the man behind the stage set for ABBA's previous tour, in 1977. For the present outing he collaborated closely with costume designer Owe Sandström, responsible for many of the extravagantly colourful outfits for which ABBA are so affectionately remembered today. Söderqvist and Sandström came up with a colour scheme in white, blue and purple, which was meant to reflect the "chilly" Nordic origins

of ABBA – as Rune Söderqvist recalled, "the fact that we came from 'the top of the world'". The backdrops took the shape of icebergs, underlining the "north pole" theme. "We used the last three colours of the rainbow – blue, indigo and violet – as the starting point for our designs", Owe Sandström remembered. Framed by the effects provided by lighting designer Jimmy Barnett, Rune's stage presentation would shift between glowingly warm and starkly bright, as Agnetha and Frida moved across the stage in Owe's body-hugging spandex outfits.

The show itself was a two-hour extravaganza of hits and familiar album tracks, naturally with a heavy slant towards Voulez-Vous, ABBA's most recent album. But a couple of previously unheard tunes were also introduced, such as the new single, 'Gimme! Gimme! Gimme! (A Man After Midnight)'. Among the other special features was Agnetha's self-penned solo ballad, 'I'm Still Alive', which remains unreleased to this day. More familiar is the anthemic 'The Way Old Friends Do', which later appeared as the closing track on ABBA's Super Trouper album.

As ABBA arrived at Wembley Arena, they were reunited with the film team from Swedish television. The North American part of the tour had ended with a return visit to Canada, but Urban Lasson and his associates left the entourage a few days earlier, as ABBA concluded the US part of the trek. The director explains the philosophy that guided him as he planned and executed the concert part of the film: "I was really interested in filming ABBA live in concert. My approach was basically the same as when I was working with other musicians, whether they were world-famous or not. I thought, 'If Björn and Benny are writing these fantastic songs for Agnetha and Frida, with great arrangements and performed with the aid of terrific musicians, why not try to show it as it really appears for the audience?' I wanted to let it be truly alive and to make it cinematically organic, not necessarily placing the edits on the first

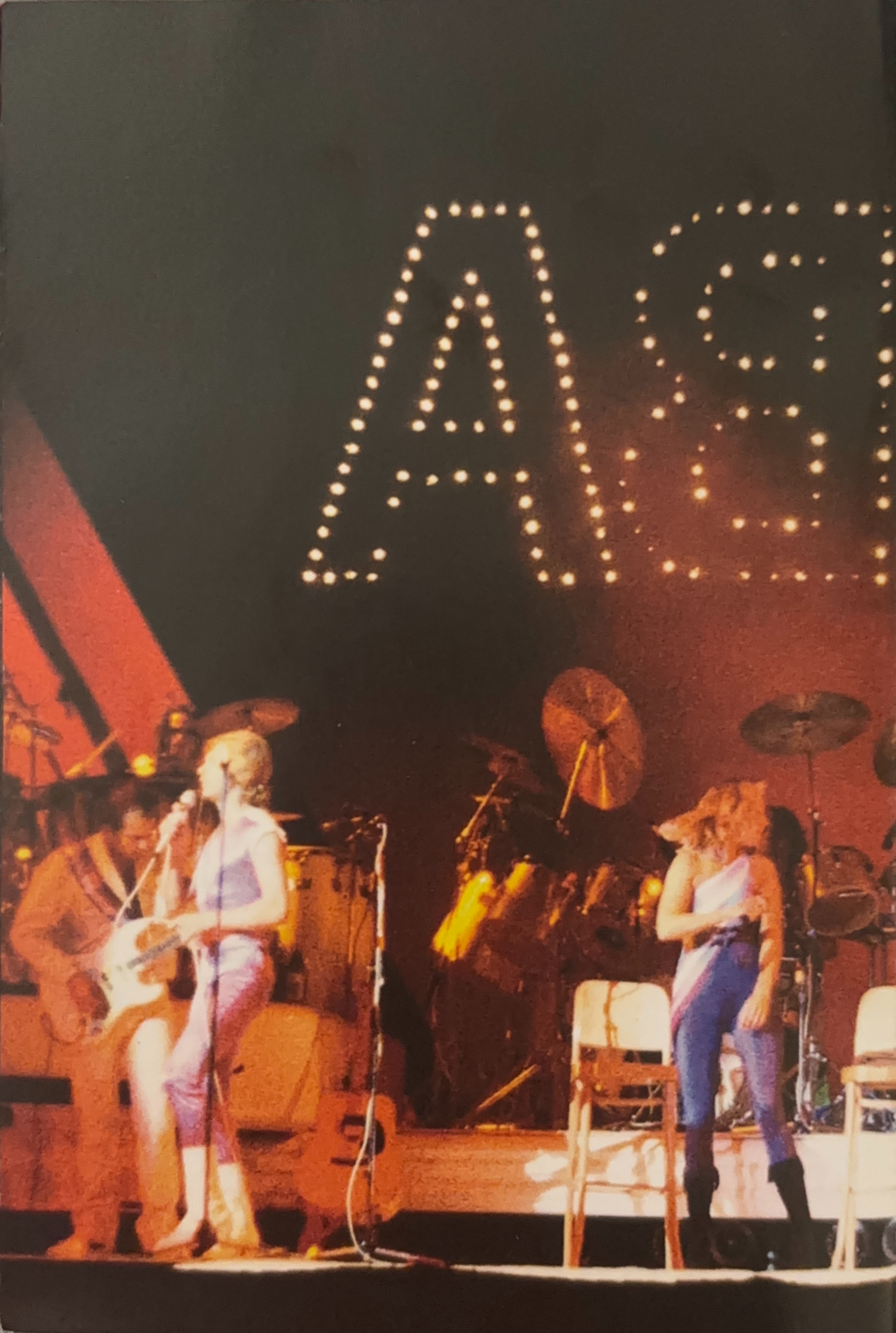
beat of each bar, but trying to displace the whole thing. For example, the edit might come a few seconds before the beat, capturing the attack and the performer's feeling of 'this is it!'"

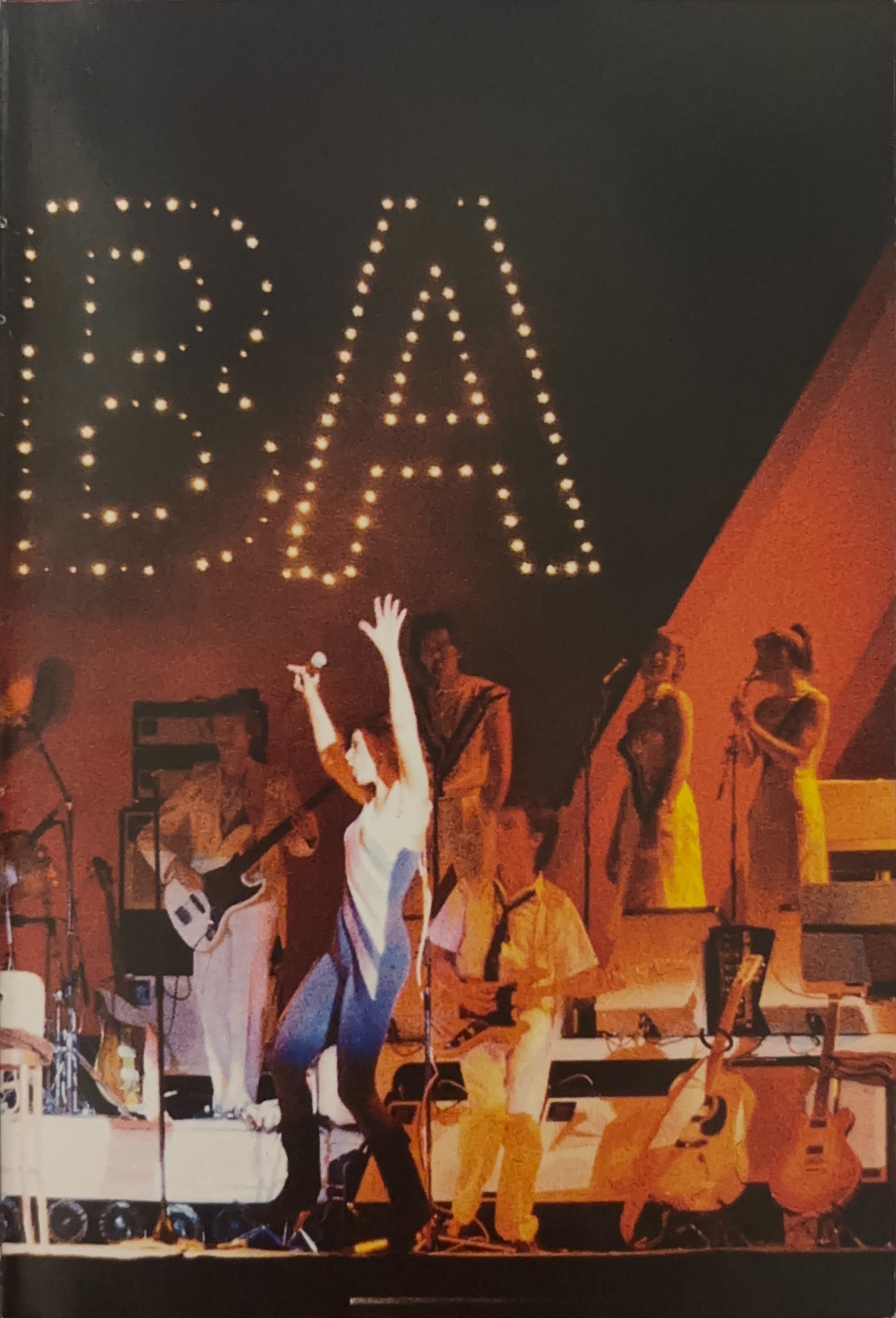
To this end, Lasson once again carefully mapped out a plan, detailing how best to achieve his goal. Six film photographers, placed in specific positions, were used for the filming. Two of them were even onstage, one being Jack Churchill, who had been a part of the film crew in America. Churchill was wearing – you guessed it – roller-skates in order to achieve some extra mobility in his attempts to capture close-up shots of what was happening in the show. Meanwhile, Urban Lasson was located in a temporary control room set up at Wembley Arena, directing the photographers as if it were a live video crew shoot. "I prepared cue cards for each photographer, instructing him what to do at the key moments in each song," he recalls. "We needed specific shots in order to show what's happening in certain songs, and sometimes we would want to do that by featuring different things that were going on, not just focusing on whoever was at the microphone. Because the natural tendency for the photographers would be to be point their cameras at the singers, which in most cases would be Agnetha or Frida, and that wouldn't tell you the whole story: there might be a musician in the background doing something that's really important for the 'backbone' of the performance."

Out of the six Wembley shows, only two were filmed. And since it was clear from the beginning that ABBA In Concert was going to have a running time of less than one hour, there was no need to film the entire concerts. Therefore, the songs we see in the programme are the only ones that were actually captured on film – with two exceptions. 'The Way Old Friends Do' was a part of the film when ABBA In Concert was broadcast in Japan and the United States, but was not included in any other versions. Rarely screened since then, 'The Way Old Friends Do' is a bonus track on this release of ABBA In Concert. The other number filmed but not featured in the programme was 'Thank You For The Music'. The song was not even edited at the time – partly, perhaps, because there was only a limited amount of footage available for this particular sequence – and the raw film has been tucked away in the SVT archives for more than two decades. However, with the aid of a little cinematic imagination, 'Thank You For The Music' has now been edited into a complete performance and is included as a bonus selection on this DVD.

Although critical reception of ABBA's live shows was always mixed, the wildly enthusiastic audiences clearly felt they got their money's worth. But ABBA themselves – perhaps with the exception of Frida – were often very disapproving of their own onstage performances, feeling that they could never truly recreate the glorious shimmer and tight perfection of their studio recordings. So between the enthusiasm of concertgoers and their own misgivings, how did ABBA actually measure up as a live act? Thomas Johansson has a firm opinion on the matter. "They were really great – of course they were. Although this was the end of the 1970s, the sound was virtually as good as today. Visually it was excellent, and they were great stage performers. One mustn't forget that they were experienced and had been doing thousands of gigs in their careers before ABBA. But they had such high demands on themselves that they were never really satisfied."

There was no denying, however, that the atmosphere at an ABBA show could sometimes be fairly different to the average 1970s rock act. In 'I Have A Dream', for instance, a local children's choir would walk on to sing along in the chorus. In the ABBA In Concert film, Urban Lasson has inserted a sequence of various choirs rehearsing with ABBA before the concert. "I think that the collage shows the warmth that surrounded this situation, in the way the guys were working with the choirs," he says. By the way, watch out for Agnetha and Björn's daughter, Linda, in the Wembley choir; the camera tilts down towards her as her proud mother watches her singing. (Note: The uninterrupted promo clip version of 'I Have A Dream' is a bonus selection on this DVD.)





The inclusion of children's choirs certainly rendered a "family" atmosphere to proceedings. Some critics found this aspect of ABBA's stage show hard to stomach; it was too far removed from what you would expect from contemporary rock acts such as Bruce Springsteen or Led Zeppelin, not to mention a punk band like The Clash. And yet, those very artists were all ABBA fans and made sure that they didn't miss out on the group's shows during the 1979 tour. "One of the nights at Wembley Arena, we had Joe Strummer of The Clash, Justin Hayward of The Moody Blues and Ian Dury in the audience," Thomas Johansson recalls. "I believe Led Zeppelin's Robert Plant was there as well at one of the gigs. That shows you the width of their audience, how big they were. And at the New York concert, Bruce Springsteen was there; that was the first time I met him. They all realised how hard it is to come up with good tunes and how damned great this was."

The European part of the tour was concluded in Dublin, Ireland on November 15. ABBA returned to Stockholm, and so did the film crew. Television companies all over the world were eagerly awaiting the finished results of the production, and Urban Lasson and his team of editors got to grips with the material. When the film was finally ready for viewing by the ABBA members, they gave ABBA In Concert a unanimous thumbs up. "They never made an issue of our presence when we were filming them onstage," says Lasson, "nor did they have any demands on shots or sequences that they wanted edited out of the film. I would have been sympathetic if there had been any objections, but there was none of that; they just gave their support to what we had come up with." The director also remembers Stig Anderson sending him a bottle of Scotch whisky – Chivas Regal 12 Year Old, no less – as an extra token of the group's appreciation.

The film was completed shortly before ABBA embarked on a two-week tour of Japan in March 1980. This Japanese trek was largely an extension of the journey across North America and Europe, and ultimately

turned out to be ABBA's final tour. ABBA In Concert was scheduled to receive its world premiere on Japanese television, on March 20, while ABBA were in the final stages of their visit. This broadcast meant that the film had to be converted to the NTSC television system used in Japan and the United States. "I remember going to Los Angeles, doing the conversion as soon as I arrived, then going straight to Tokyo to deliver the video tape," says Urban Lasson. "The Japanese were pleased about the stereo sound. That was really important over there."

Japan wasn't the only country to take a great interest in ABBA In Concert. In fact, even before the film had received its first broadcast, so many television companies around the world had bought the rights to air it, that its budget of 3 million kronor (approximately $700,000 at the time) had already been recouped. Many more countries followed, and the continued popularity over the years has made the programme one of SVT's greatest sales successes.

However, in 1980 it wasn't primarily the artistic merits of the film, nor its commercial triumphs, that were discussed in the Swedish media. Rather, most of the press coverage was devoted to the controversy of SVT's collaboration with a superficial pop group like ABBA. The deal between Polar Music International and Sveriges Television stipulated that they should share the profits for the programme equally, although SVT alone financed the actual film. This agreement was based on the argument that ABBA contributed their artistry and their stage show – without which there would be no film – and also sound engineer Michael B Tretow's 24-track recording of the music performed. The journalists' angle was that SVT was financing "one long commercial for ABBA", and sacrificing their integrity by allowing the group to have a say in what the final result looked like.

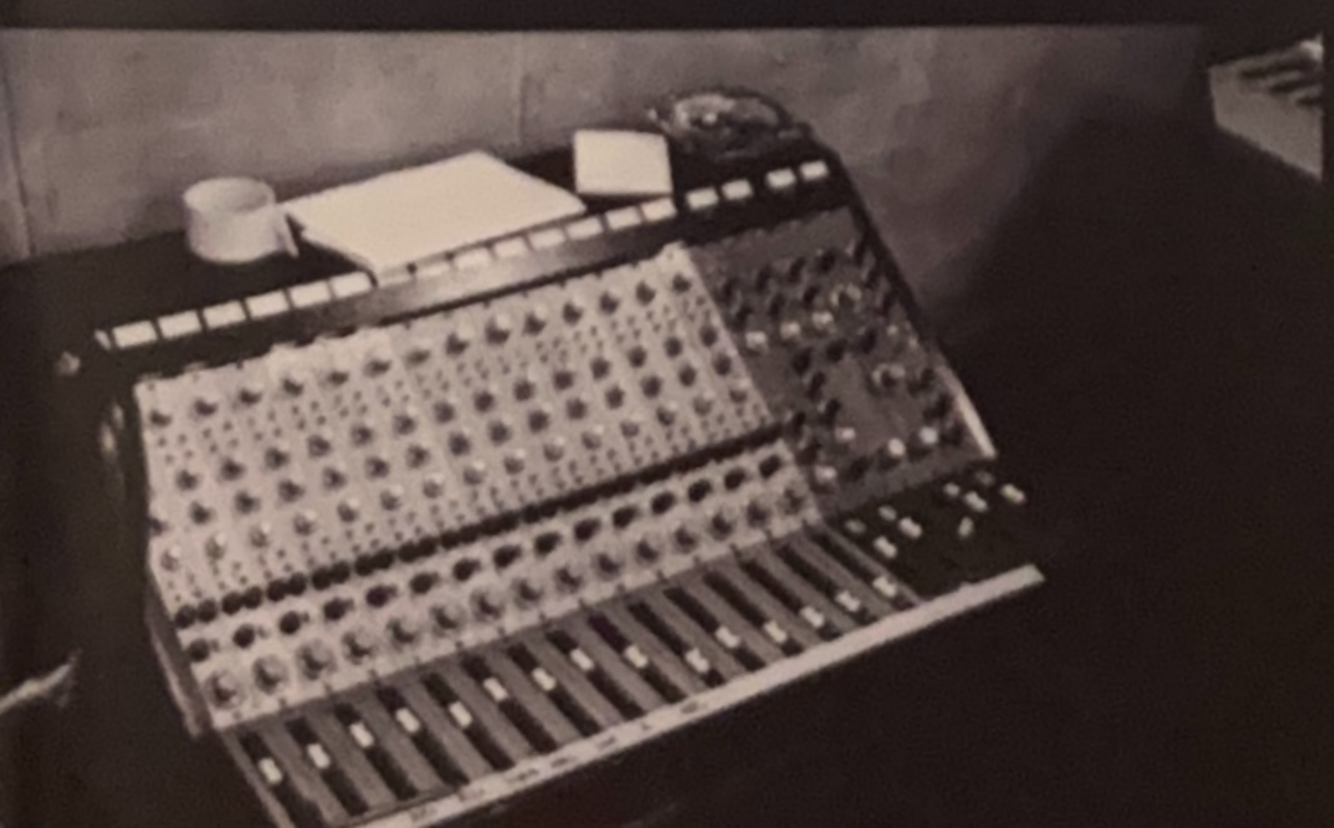
With the cultural climate that prevailed in Sweden at the time – where overtly political and/or more obscure artists tended to get an automatic seal of approval, and massively successful and easily digestible groups like ABBA were often reviled by influential commentators – it was almost inevitable that such a debate would arise. Urban Lasson, who often worked with Swedish, slightly left-of-centre performers, had his own perspective. "I was obviously well aware that ABBA were commercially successful and all that, but I thought that there might actually be a reason for their popularity: their songs and their performances. And so there might be a good reason to try to tell that story. For me it was all about the trust in ABBA and their musicians in creating a live event."

Although the perceived unholy matrimony between SVT and ABBA may have been controversial back in 1980, the passing of time has rendered such concerns largely irrelevant. Today, ABBA are regarded as one of the most enduring forces in modern popular music, and the 3 million kronor SVT invested back then pales into insignificance with the knowledge that, in 1999, the group was offered the incredible sum of $1 billion to do a reunion tour. "Ever since the group disbanded we've turned down on average about 150 offers a year for concerts, television specials, product endorsements and what have you," says Thomas Johansson. "It's all a part of the success their music is still enjoying today."

It is likely that ABBA will continue to refuse all suggestions of a reunion. In times when even the demise of key members will not stop bands from getting back together, ABBA will hold on to their status as "the group who never came back", as Björn Ulvaeus likes to phrase it. In the absence of the real thing, a multitude of tribute bands around the globe do their best to recreate the group's stage show, and their continued success in these endeavours proves that the demand is real and heartfelt. But ABBA In Concert will remain one of the precious few opportunities to experience the real thing – ABBA live, as they really were.

Carl Magnus Palm, 2004

The making of the film: Sound engineer Michael B Tretow at his mixing desk; the film photographers hard at work.



CREDITS:

Music & lyrics by
Benny Andersson/Björn Ulvaeus,
except
"Waterloo", "Dancing Queen" and "Knowing Me, Knowing You"
by Benny Andersson/Stig Anderson/Björn Ulvaeus.

All songs published by Universal/Union Songs AB,
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Executive producer: Curt Edman. Producer and Director: Urban Lasson.

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5.1 surround sound mixed by Bernard Löhr,
supervised by Benny Andersson.
Concert Sound by Michael B Tretow.
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The Official ABBA website: www.abbasite.com

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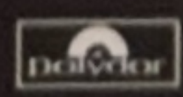

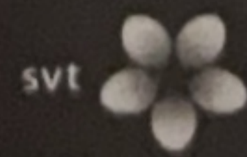

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